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SUMMARIES OF PERIODICALS.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1888. March-December.—P. FOUCART, *Athenian decrees of the IV century* (pp. 153–79). The first of the decrees studied was found at Karpathos. It is placed a little after 395 B. C. The Athenians decree the title of benefactors to an inhabitant of Karpathos and his children and to the community of the Heteokarpathians in consequence, apparently, of the gift of a cypress-tree for the temple of Athena: it places them under the protection of the allies and assures their autonomy. The second decree is of 399/8 B. C. under the archonship of Aristokrates: it confers the title of *proxenos* and benefactor on an Achaian of Aigion and his son. The third belongs to the first half of the fourth century. Demosthenes *contra Lept.*, arguing against the suppression of immunities accorded to strangers for services rendered to the republic, cites earlier decrees in favor of the Thasiotes and Byzantines. The revolt of Thasos against Lakedaimon was in 409 B. C., and a part of this decree is restored by Köhler. In 390 Archebios and Herakleides delivered Byzantion to the Athenians. A fragment recently found on the Akropolis seems to belong to the decree in honor of Herakleides: the date is about that of the archonship of Theodotos (387/6). Herakleides receives not only the titles of *proxenos* and benefactor but other privileges and immunities. The fourth decree is in favor of another declared partisan of Athens, Archonides, and dates from the first third of the fourth century. The following two fragments, compared with others, show that the addition in the decrees, to the name of the orator, of the paternal name and the demotikon took place in 353 A. D. No. 7 is of 343/2. No. 8 is of 373/2 under the archon Asteios, and contains merely the title of the decree conferring a crown on the Syracusan Alketas son of Septines. It is suggested that he is the son of the Septines, brother of Dionysios the elder, who was honored by a decree in 393.—G. FOUGÈRES, *Thessalian basreliefs* (pp. 179–87; pls. v, vi). A summary of this paper was given in *News* under titles *Larissa* and *Pharsala* in the JOURNAL, vol. IV, pp. 205–6.—H. LECHAT and G. RADET, *Inscriptions of Asia Minor* (pp. 187–204). These inscriptions were found on a trip made in May and June 1887. A summary has been already given in *News* on p. 196 of vol. IV, under *Asia Minor*.—G. COUSIN and G. DESCHAMPS, *Inscription of Magnesia on the Maiandros* (pp. 204–23). This inscription is engraved on two long superposed drums of columns. The upper one had disappeared, and its part of the inscrip-

tion is published from two copies previously made by natives. The text consists of two parts: (1) the decree proper; (2) additional information. The phraseology is somewhat comical: "Considering the fact that, under the happy reign of the Emperor Trajan Hadrian Caesar Augustus, it is suitable to ameliorate and add to those things that are useful to men; (considering) that the use of oil is most appropriate and necessary to the body of man, especially of old men; that the amount of six χόες of oil furnished daily by the city, though certainly amounting to something, is still insufficient: it would be well to add to it from the revenues of the gerousia as much as possible, and to embellish the gift of the city and make it so large that every one can, if possible, have a share in it. To good Fortune: It has been decided, etc. . ." The amount of oil added is a daily gift of three χόες. The three functionaries mentioned are the λειτουργός or religious director; the ἀντιγραφεύς or comptroller of finance, and the πραγματικός or intendant. The sums necessary for the purchase of the oil are to be taken from certain revenues appropriated to these officers, enumerated below in the inscription.—G. RADET, *Inscriptions of Amorgos*. The discoveries of the French School in Amorgos are described in the JOURNAL, vol. IV, pp. 201–2, 350–1. No. 1, found at *Kastri*, is a decree of Arkesinê in honor of Androtion son of Andron, the Athenian, evidently the statesman known by his book on Athenian Annals and by Demosthenes' address against him. As little was known of his life, this inscription is interesting. He was governor of Arkesinê, and lent it money without interest: this was probably at the time of the Social War (357–5). No. 3 is a decree of the early IV cent. whose object is to diminish the number of lawsuits by assuring arbitration and imposing heavy fines.—H. LECHAT, *Excavations of the Akropolis*.—V. BÉRARD, *Inscription of Laurion*. See JOURNAL, vol. IV, p. 205.

G. DESCHAMPS and G. COUSIN, *Inscriptions of the Temple of Zeus Panamareos* (pp. 249–73). [See, for a notice of these excavations at Stratonikeia in Lykia, vol. IV, p. 222.] The sacred precincts of the Panamara contained several temples. The most important was that of Zeus: the second that of Hera: the third, more difficult to assign, called the Κομύριον, probably the special temple of Zeus Κώμυρος anciently worshipped at Halikarnassos. Therefore, most of the inscriptions found at *Baïacea* bear mainly the names of Zeus and Hera. On the fêtes of the *Komyria*, *Heraia* and *Panamareia*, people came from all parts; consequently, many neighboring divinities received hospitality. The inscriptions here published are divided into two classes, (1) a series of dedications to Zeus and Hera; (2) a number of *ex-votos* consecrated to other divinities. Some of the early inscriptions give Κάριος, the true epithet of the god, while Παναμάριος is a posterior surname. Five of the stelai name a group of persons, Flavius Aristolaos, "friend of Caesar and friend of the city," father of Leontis who was priestess

with Flavius Aeneas, whose son, Titus Flavius Leon, afterwards had the priestly office. There follow two dedications to Zeus Kannokos (Καννώκος), to Hera, and to Nikê. The Karian idea of the direct intervention and real presence of the gods is evident in these votive stelai. Other divinities mentioned are Apollon and Artemis (whose worship was very popular in Karia), Demeter, Aphroditê, Hekatê, etc.—G. FOUGÈRES, *Archaic basrelief of Tyrnavo (Phalanna)* (pp. 273–6; pl. xvi). This sculpture is on the upper part of a small sepulchral stele of white marble: the subject is a youthful female figure spinning: she must have been standing, holding the spindle high with her left hand: only the head and neck and the hand holding the spindle are left. The style is extremely interesting and reminds of that of the two girls on the stele of Pharsala found by M. Heuzey, though the face lacks their vivacity of expression. Nevertheless, they are of the same time, *i. e.*, the close of the VI cent., and almost by the same hand.—W. R. PATON, *Inscriptions of Myndos* (pp. 277–83). Nos. 1 and 2 are fragments of a list of priestesses of Artemis. No. 6 gives the exact name of the island, not before known: it is Pserymos.—P. FOUCART, *The gold figures of Nikê of the Akropolis* (pp. 283–93). Thoukydides reports an address by Perikles enumerating the pecuniary resources of Athens for the war, in which the gold statues of Nikê are probably included in the term *ἱερὰ σκεύη*. He it doubtless was who had the idea of transforming into works of art the mass of precious metals which constituted the treasure of the gods and the reserve of the republic. At all events, the gold Nikês existed before the beginning of the Peloponnesian war. They are mentioned in a decree probably of the year 435. An inscription found in 1887 is the first one to mention these statues. It is at the close of an inventory of the treasures of the goddess different from any already known. Its date is slightly anterior to the Persian war. One statue is mentioned as already existing. The two next mentioned were made that year by the artists . . . chides and Timodemos with the gold given them by the committee of *ἐπιστάται*. All the Nikês were not cast in the same mould, but differed in some details. In 407, the Athenians were forced to melt the statues into money: at the close of the Peloponnesian war, part of these statues were restored. A second fragment, dating from about the archonship of Eukleides, inventories one Nikê, giving the weight of each part. The second one weighs one talent 5987 drachmas; the weight of a third is not given. The date of the second Nikê is very early: it existed before the date of inscr. No. 1, and is the same as that mentioned in it: it differs in details from the two new statues of the fifth cent. and that of the fourth, which do not hold crowns. This is a proof that one and perhaps more of the statues were not cast in 407. It is supposed that these early figures were not placed in the Hekatompedon but in another building. There were

originally ten statuettes weighing on the average two talents of gold each, or a total of 524 kilograms, and of a total value of over 200 talents, thus forming the major part of the reserve fund. Only three were in existence—two old and one new—shortly after the end of the Peloponnesian war, and it was not until long after that the orator Lykourgos procured for the republic the means necessary for the manufacture of the other seven. All, however, were taken by the tyrant Leochares.—A. L. DELATTRE, *Imprecatory inscriptions found at Carthage* (pp. 294–302). In the second pagan cemetery of *Bir-el-Djebbana* were found seven leaden tablets covered with inscriptions written with the stylus and containing imprecatory formulas. They are the Gnostic amulets called *abrazas*, and were found in sepulchral cippi. No. 1 contains a list of thirty horses to be cursed: No. 2, a list of drivers against whom the charm was to work. The following texts are almost illegible from the minuteness of the letters. The celestial and infernal powers are adjured to bind the members and muscles of the opposing drivers and their horses, to bind their limbs and stop their course, to torture their soul and prevent them from gaining the victory.—R. DARESTE, *Note on a mortgage inscription* (pp. 302–5).—M. HOLLEAUX, *Inscription of Akraiphiai* (pp. 305–15). This inscription was discovered by Leake, and published first by Ulrichs, and then by Keil. Many phrases badly mutilated in their copies are made plain by this further publication.—TH. HOMOLLE, *Two basreliefs found at Delos* (pp. 315–23; pl. xiv). The first relief, illustrated on pl. xiv-1, is mutilated on all sides: it represents a female figure seated, in a graceful position, on a stone bench, resting lightly on her right arm. The forms are supple, the drapery is masterly, and its style is that of the masters of the close of the fifth or the beginning of the fourth cent. The second fragment (xiv-2) is only the upper right-hand corner of a relief of Paros marble on which is part of a female figure, probably Artemis. Both these works attest the Athenian influence at Delos.—G. DESCHAMPS, *Excavations in the island of Amorgos* (pp. 324–7). See JOURNAL, IV, 201–2, 350–1.—P. F(OUCA)RT, *A decree of Magnesia on the Maiandros* (pp. 328–30). The preamble of the inscription gives new information on the little-known constitution of Magnesia on the Maiandros and on its calendar. It also makes known the college of strategoi and the importance of the secretary of the people.—*An Athenian decree* (p. 331). This is the fragment of a decree of the tribe Erechtheis ordering an annual sacrifice to Poseidon and Erechtheus: it belongs to the middle of the iv cent.—H. LECHAT, *Excavations on the Akropolis* (pp. 332–6).

H. LECHAT, *Excavations at the Peiraieus. The ancient fortifications* (pp. 337–54; pl. xv). This account of the excavations on the site of the ancient walls of Eëtionēia is summarized in the JOURNAL, vol. IV, p. 361: cf. pp. 57, 98.—DEM. BALTAZZI, *Inscriptions of the Aiolis* (pp. 358–76). With the

exception of Lesbos, the Aiolis has given but few epigraphical texts. Those here published are partly edited, partly inedited. No. 17 makes known to us one Menekles, a Pyrrhonian philosopher, who prides himself on having realized the pyrrhonian ideal of *ataraxia*, *i. e.*, of an existence serene and free from passions. No. 30 shows that the road from Ephesos to Pergamon, built in 129 B. C., was repaired under Vespasian in 75 A. D. No. 22 mentions several times the city of Grynion, which has been met with only in one other epigraphic text.—G. FOUGÈRES, *Stele of Mantinea* (pp. 376–80; pl. iv). A description of this stele, a Dorian work of the close of the fifth century, is given in vol. iv, p. 360.—M. HOLLEAUX, *The Excavations of the temple of Apollon Ptoos* (pp. 380–404; pls. xi, xii). The two handles of a large bronze basin, found in the excavations in 1885, consist of two figurines formed by the combination of a human body and the body of a bird: the head, bust, and arms are those of a man; the wings and tail are of a bird: the wings are full-spread. Similar works have been found at Van in Armenia, at Palestrina, Olympia, and Athens—twelve in all. The motive is certainly Oriental. According to Furtwängler (*Arch. Ztg.*, 1879, p. 181; *Bronzef. a. Ol.*, p. 63) its origin is Assyrian, from the emblem of the god Aššur. The writer opposes this theory and supports an Egyptian origin, bringing forward examples of Egyptian winged divinities, part human part bird. The actual execution of the figurines may be Phœnician. Pl. xi reproduces a bronze statuette of a standing female, in which a very primitive archaism is combined with an art already learned, delicate, and almost graceful: it is a transitional work. The head has hardly any traces of archaism.—J. N. SVORONOS, *On the ΑΕΒΗΤΕΞ (a kind of coinage) of Krete and the date of the great inscription containing the laws of Gortyn* (pp. 405–18). In supporting his view of the sixth-century date for the text of the Gortyn code, especially as against Kirchhoff's date, posterior to 450, Professor Comparetti recently brought forward a discovery made by Dr. Halbherr. In one of the archaic inscriptions of Gortyn, the fines were to be paid, not in staters, drachmas, triobols or obols, but in tripods (*τρίποδα*) and caldrons (*λέβητες*). Not finding any Gortynian coins with either of these objects, Comparetti concluded that the inscriptions dated from the time previous to the introduction of coined money, *i. e.*, anterior to about 650 B. C. These archaic inscriptions are somewhat older than the code-inscription, which would thus appear to belong to the sixth century. The writer here seeks to overthrow Comparetti's argument by proving that a well-known countermark on the coins of many Kretan cities, including Gortyn and Knossos, is nothing else than a *lebes* or caldron; that all the coins thus countermarked are staters; and that the *lebetes* of the archaic inscriptions correspond, as Comparetti recognizes, with the staters of the great code-inscription. The earliest staters with the countermark of the *λέβης* belong

to the very period to which Kirchhoff assigns the great inscription. It is explained, that this countermark was invented to establish, for purposes of convenience, a coinage common to the tribunals of the different cities of the island.—TH. HOMOLLE, *A new name of a Greek artist* (pp. 419–24). This artist is Teletimos. He is requested by the Delians to execute statues of Asklepios and of queen Stratonike, who is probably the daughter of Demetrios Poliorketes and wife of Seleukos I. The date may be c. 300 B. C.—P. FOUCART, *A Latin inscription of Macedonia* (pp. 424–7).—G. DOUBLET, *An inscription of Pompeiopolis* (pp. 428–9). The date assigned to this inscription fixes that of the foundation of Pompeiopolis by Pompey, on the site of Soloi, after Pompey's third *imperium*, i. e., after 67 B. C. Pompeiopolis is the only Greek city which struck coins with the effigy of Pompey.—H. LECHAT, *Eccavations on the Akropolis* (pp. 430–40).

CH. DIEHL, *Byzantine Paintings of Southern Italy* (pp. 441–59; pls. VII, VIII, IX, X). This paper is entitled "The hermit grottos in the neighborhood of Brindisi." The *Terra d' Otranto*, by its geographical position, was a great centre of Byzantine influence, and a home for Greek colonists. It contained a very large number of flourishing monasteries of the Basilian order. The great undulating plain is cut up at every step by numerous crevasses called *gravine*, sometimes several kilometers long, with rugged sides and full of rocks and boulders. In their slopes are thousands of natural grottos, which early served as a refuge in times of danger. Here the Greek monks established themselves and founded chapels and sanctuaries that were much frequented. A number of early paintings in the sanctuaries of the region of Brindisi are here described. (1) The crypt of S. Giovanni near S. Vito, where are paintings of the native art of the XIII and XIV centuries, and fine Byzantine paintings of a much earlier date. Here, as often elsewhere, the decoration has been periodically renewed. (2) Near it is the crypt of S. Biagio with pictures of the greatest importance. The date of some of these paintings is 1197; they were executed by master Daniel under the *hegoumenos* Benedict. The chapel was partly re-decorated in the XIV century.—B. LATYSCHEW, *The priestly regulations of Mykonos* (pp. 459–63). The inscription here republished contains the regulations for sacrifices in this island. Some better readings are proposed.—TH. HOMOLLE, *On the base of a statue (from Delos) bearing the signature of an artist and decorated with reliefs* (pp. 463–79; pl. XIII). This triangular marble base has remains of the feet of a nude standing male figure slightly advancing his left leg. On it is a very archaic inscription which reads: $\Phi\iota[\phi]\iota\kappa\alpha\rho\tau\acute{\iota}\delta\eta\varsigma\colon|\mu\acute{\alpha}\colon\nu\acute{\epsilon}\theta\epsilon\kappa\epsilon\colon$ ho | $\text{Ná}\eta\sigma\iota\omicron\varsigma\colon\pi\omicron|\acute{\iota}\epsilon\sigma\alpha\varsigma$: "Iphikartides of Naxos made and dedicated me." The statue is probably that of Apollon. The base has two *gorgoneia* and a ram-head at the corners, of an extremely rude and summary archaic style of the close of the VII or the beginning of the VI cent. The study of the

Naxian alphabet also indicates the possibility of as early a date as the VII cent. Another early sign is that the boustrophedon inscription begins on the right according to Phœnician traditions. It is interesting to compare with it the Artemis of Nikandra. This base of Delos gives the earliest known artist's signature, anterior to that of Mikkiades and Archermos.—G. DESCHAMPS and G. COUSIN, *Inscriptions of the temple of Zeus Panamaros* (contin.; pp. 479–90). Among the inscriptions are many dedications of hair to the god. It was the custom to place in the temple or in the sacred enclosure a small stone-coffer in the shape of a stele, and to place the hair consecrated in a cavity cut in one side, often closed up by a thin piece of marble: the dedicatory inscription was engraved on a rectangular cartouche between two cornices. Sometimes the same stele is used for the *ex-votos* of several persons. Traces of a similar custom of offering hair are found at Athens, Argos, Delphoi, Delos, Megara, Troizen, Titanê (Sikyonia), Paros, Thebes, Phigaleia, Hierapolis (Syria), Alexandreia and Prousa. In almost all worships the sacrifice of the hair was considered meritorious and agreeable to the divinity. This custom is found in Egypt, and also, in a marked way, among the ancient Arabs. But there has never been found so large and precise a series of dedications as at this Karian temple. It is suggested that there was some connection between hair-offering and the fêtes of the *Komyria*. Sixty-one inscriptions are given.—E. POTTIER, *The archaic vases with reliefs in Greek countries* (pp. 491–509). On archaic Etruscan black and red ware are two kinds of decoration in relief: (1) the earliest kind was made by rolling a cylindrical mould or stamp over the soft clay, producing a narrow band of figures or animals repeated *ad lib.*; (2) the later kind, made by means of isolated moulds, represented single heads or figures, thus ensuring greater variety. Two questions arise: (1) Did the Etruscans invent archaic vases with reliefs? (2) Admitting even the imitation of foreign models, Are the works found in Etruscan necropoli of native manufacture? The second subject has recently been discussed between MM. Loeschcke and Kékulé, and is here set aside. In accord with Loeschcke, the writer not only takes away from the Etruscans the invention of the technique, but also denies that they manufactured the great mass of these vases; affirming, on the contrary, their Sicilian provenance, perhaps from Syracuse, where they were derived from Greece itself. This view is supported by the publication of a large archaic vase with reliefs, found on the Akropolis in 1887, and by an enumeration of other examples from different parts of Greece, one of the most important being from Tanagra, now in the Louvre. Many more of an extremely early date come from the islands: Kythnos, Tenos, Krete, Rhodos, Kypros. Notes are added on finds in Karia and the Troad. The conclusions are, (1) that the Italian manufacturers, Etruscans and Sicilians, had Greek models and invented nothing;

(2) that, in the history of Greek ceramics from the beginning down to the fifth cent., a large share belongs to the technique in relief.—M. HOLLEAUX, *Address of Nero at Corinth, giving the Greeks their liberty* (pp. 510–28). A note on this address is given in vol. iv, p. 491. Lines 1–6 contain the circular addressed by the Emperor Nero to the Greeks, ordering them to assemble on Nov. 28, 67 (?) A. D. at Corinth. Lines 7–26 have the official text of the Emperor's address delivered at that date; lines 27–58, the decree in honor of Nero, voted by the city of Akraiphia on the proposition of Epaminondas, high-priest for life of the Augusti and of Nero. It would seem as if the cause for this was the enthusiastic reception which the Greeks had given him on his Achaian visit, when they humored all his follies and tickled his vanity. This address is the only record of the style and eloquence of the emperor.

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BULLETTINO DELL' IMP. ISTITUTO ARCHEOLOGICO GERMANICO. SEZIONE ROMANA. Vol. III. No. 2.—H. HEYDEMANN, *Observations on the death of Priam and Astyanax* (pp. 101–12; pl. III). In the Museum at Florence is a small slab in relief, coming originally from Greece and known to collectors as early as the xvii cent. It is singular as being the only example of a Greek relief used in the Roman period as a sepulchral relief. On the altar where Priam is being killed, the following Latin inscription was added towards 200 A. D.: *Aurelia Secunda | se viva fecit sibi et suis*. The relief represents Priam seated on the altar of Zeus Herkeios defending himself against Neoptolemos, who seizes him by the head and grasps his sword, while further on the altar kneels Hecuba with both arms extended. The conception and composition full of *pathos* and dramatic action reminds of the frieze of Phigaleia, and the original composition, of which this appears to be a copy, may be assigned to the close of the fifth cent. B. C. Vase-paintings represent Priam in the act of fleeing toward the altar, or seated upon it waiting quietly the approach of Neoptolemos. A red-figured vase of severe style represents the death of Astyanax, held by the hair. Two other vases of the black-figured style represent Priam already wounded and dying. There are two modes of representing the death in ancient art, one with and one without Astyanax.—PAUL WOLTERS, *Contributions to Greek Iconography* (pp. 113–19; pl. iv). In this paper, entitled ARCHIDAMOS, W. examines a well-known fine bust from the villa at Herculaneum usually called, since Winckelmann's time, a bust of Archimedes, on account of a very indistinct inscription painted upon it. W. reads the letters APXIDAMOC, and believes the portrait to be that of Archidamos III, son of Agesilaos king of Sparta, who first fought after the battle of Leuktra and fell on the very day of the battle of Chaironeia. A statue was dedicated to him at Olympia by the Lakedaimonians (Paus.

VI. 4. 9); another, also at Olympia, perhaps by the grateful Tarentines. This bust may be copied from one of these.—A. MAU, *Excavations of Pompeii. Tombs of the Via Nucarina* (pp. 120–49). The Street of Tombs here described has already been noticed in vols. II, p. 484, III, 183, and IV, 104–5. It is only necessary to add, that architecturally these tombs may be divided into two classes: one, simple (Nos. 1, 3, 5) with or without angular pilasters; the other, richer (Nos. 2, 4, 6) with angular columns and half columns, this class being later. All belong to the rite of cremation.—CH. HUELSEN, *Remarks on the architecture of the temple of Jupiter Capitolinus* (pp. 150–5). In view of the scarcity of information regarding this important monument, the writer calls attention to two drawings in the Uffizi at Florence, one, surely, the other, probably, executed by Antonio da Sangallo the younger. One represents a column, the other a cornice said to have been brought from the temple of the Olympian Zeus by Sulla for the Capitoline temple. The fine Corinthian cornice is simpler than those of the second and third centuries, and by means of it several theories are advanced regarding the architecture of the temple.

No. 3.—F. DÜMMLER, *Fragments of vases from Kyme in Aiolis* (pp. 159–80). The fragments were found at Kyme in 1880, and belong mainly to vases similar to both the Corinthian and the early-Ionian styles. Although the types are distinctly archaic and the technique early-archaic, the period may not be earlier than the Persian wars; for some positions, like that of the half-turned Seilenos, are unknown to strictly archaic art. They are interesting examples of a distinctive style belonging to part of Asia Minor and developing on a parallel line with the Rhodian ceramics. This is a further proof that the forerunners of Attic painting are to be sought not only in Corinth but in Asia Minor. A study is then made of the Ionian motives used in these vases from Kyme, and a catalogue of comparative monuments is given. The nearest in style are vases found at Caere, evidently imported, of Ionian style with Rhodian influence and acquaintance with Egypt. The Kyme vases are of importance as aids in settling the difficult question: What early vases found in Italy are foreign imports, and what are native imitations.—A. MAU, *Excavations of Pompeii 1886–88* (pp. 181–207; pl. VII). The excavations were limited to two points: (1) the row of houses extending on the s. limits of the city, from the triangular forum towards the basilica, and the houses called “of Championnet” (*Ins.* VII. 2); (2) *Insula* XI. 7 to the east of the house called “del Centenario” (*Ins.* IX. 6). This paper deals with *Ins.* VIII. 2. House 28 remains essentially in its present form from the Samnite period (tufa period), but was rebuilt in alternate courses of brick and stone: the style of decorations show this reconstruction to have taken place in the last period. The atrium is tetrastyle and Ionic. The next house, Nos. 26–27, goes back to the same early

period, with later reconstruction not later than the third decorative style, *i. e.*, about 50 A. D. It is remarkable for a series of subterranean chambers. The following house, Nos. 22–24, is a small bathing establishment, described in the *News* on p. 219. The adjacent construction (No. 21) has not yet been completely excavated, but it is already evident that it was rebuilt before the construction of the bathing establishment, to which, however, the rooms to the left of its atrium were added. The decoration has entirely disappeared. In the atrium lie fragments of marble columns and architraves.—CH. HÜLSEN, *The site and inscriptions of the Schola Xantha in the Roman Forum* (pp. 208–32; pl. VIII). The magistrates of Republican Rome who had charge of the finances and archives had offices by the Roman forum. All these have disappeared without trace. In the middle of the XVI cent. a small building entirely of marble and in perfect preservation was excavated near the temple of Saturn and immediately destroyed. This *schola* has been variously placed by archaeologists. The writer, by an ingenious connection with the known position of the base of Stilicho's statue and a passage of Ligorio, is able to place the building with relative certainty on the s. side of the *rostra*, between them and the Via Sacra, facing the latter. The reconstruction of the epigraphic texts is more difficult, as none of the four early writers—three of them contemporary with the discovery—report the entire texts. The exact name of the building is: *schola scribarum librariorum et praeconum aedilium curulium*. The writer is opposed to the common theory, that the restoration by Bebryx Drusianus and A. Fabius Xanthus was as late as the middle of the third century, and assigns it to the time of Caracalla. In support of this, he gives a list, showing that the double names of *servi* and *liberti* of the house of Augustus disappear after Trajan. A restoration of the various inscriptions to their conjectured positions, and with various readings, is given.—

MISCELLANIES. J. SIX, *Kleophrades, son of Amasis*. An examination of a vase in the Duc de Luynes' collection in Paris (*Vases peints*, p. 24) shows that it was not executed by an Amasis, as the inscription cannot read AMAΞ[ις; ἑγγραφ]Ξ[ε, on account of there being no room for a letter between the last Ξ and the three dots. Consequently, there is no Amasis II (Klein, *Meistersig.*, p. 149). The inscription may be completed as follows: ΚΛΕΟΦΡΑΔΕΞ; ΕΓΟΙΕΞΕΝ; ΑΜΑΞ[ΙΟΞ; ΗΥΥ]Ξ; This is, then, the work of a son of Amasis. Amasis himself seems to have been the first to paint in red figures, and founded that school: this view is supported by the De Luynes amphora in which the black and red-figure techniques are combined. On account of Amasis' connection with Egypt and perhaps with Naukratis, there would be a strong inference in favor of the rise of the Attic red-figured style under foreign influence.—E. PETERSEN, *The theatre of Tauromenion*. These remarks were written after a short visit

to the theatre, for the purpose of showing that it is worthy of more careful study than has heretofore been given to it.—F. RÜHL, *Representation of a dolmen on a painting in Pompeii*. It is suggested that the fresco in the National Museum, Naples, marked xxxvi, 9042, with the punishment of Dirke, contains the representation of a dolmen.

No. 4.—G. JATTA, *The rivalry of Thamyris and the Muses* (pp. 239–53; pl. ix). This vase had been published by Michaelis as early as 1865, and his drawing has been since reproduced by Comparetti and Baumeister: but all these writers, including also E. Pottier (*Ceram. de la Gr.*, p. 359, pl. vi), are ignorant of the present existence and ownership of the vase. Michaelis' drawing also is incorrect in some details. Hence the present publication. The writer opposes Michaelis, who considered the group of three female figures with *erotes* to be Sappho, Aphrodite and Peitho, and denies the presence of Sappho, the sole reason for which is the existence of the inscription ζΑΟ. This explanation is considered forced and not justified by myth, legend, art, or literature. He adheres to Furtwängler's opinion, that these are Aphrodite, Peitho, Paregoros with Eros, Pothos and Himeros, inspiring Thamyris. The attitude of Apollon and the Muses towards Thamyris is evidently one of hostility.—A. MICHAELIS, *The antiquities of the city of Rome described by Nicholas Muffel* (pp. 254–76). Nicholas Muffel of Nürnberg visited Rome in 1452 in the suite of the Emperor Frederick III, whose crown jewels he carried, in view of the coronation by Pope Nicholas V. The relation of his journey was published by W. Vogt in 1876 in vol. cxxviii of the *Bibliothek des litterarischen Vereins in Stuttgart*, but it has been very little noticed. It merits greater attention, especially on account of the very detailed description of the seven principal basilicas and the ancient monuments, given especially at the close of the report. He appears to have carefully digested Poggio's dialogue *de varietate fortunæ*. The text is here republished with some omissions.—F. STUDNICZKA, *The archaic statuette of Artemis from Pompeii* (pp. 277–302; pl. x). The numerous recent discoveries of archaic statuary will strongly affect our views regarding the group of sculptures usually termed "archaistic." It will be recognized that these are just as much copies of genuinely archaic works as the well-known reproductions of sculptures of the masters of the classic period, and they will thus help to reconstruct the history of early Greek art. Such a work the writer sees in a statuette of Artemis, hunting, found in 1760 in the *tempietto* of a house in Pompeii. Its base and colors were then perfectly preserved. The height of the figure is 1.078 met. The upper and lower part of the quiver, the attribute in the left hand, and bits of the diadem are missing, as are also pieces of the garments, *etc.* The original of this work may be assigned to the time of the Persian wars, the copy being made in the early imperial period. The figure is represented as advancing rapidly with eager

eyes fixed on the distance, raising her long chiton with her right hand. There is great similarity to the Nikê figures of the Chios-Attic archaic school. The archaic character of the different parts is discussed in detail. A good proof of this being a copy of an archaic original is found in a replica at Venice from the Grimani collection. A wall-painting of the time of Augustus, reproducing the same figure, was found in the Farnesina gardens. The bow held in the left hand leads one to restore the same in the hand of the statue. This is supported by several coins reproducing the so-called Sicilian Artemis. Pausanias (VII. 18.9) describes at Patrai a statue of Artemis by Menaichmos and Soidas, artists of Naupaktos, transported there from Kalydon by Augustus. This is considered to be possibly the original of the Pompeian statue.—E. PETERSEN, *Commodus and Tritons* (pp. 303–11). An elegant bust of Commodus in the new Capitoline Museum, supposed to have no connection with the two tritons placed near it, is shown to have formed their centre-piece, instead of a Neptune, as had been suggested. On sarcophagi, tritons and other mythical creatures are often represented holding a circle with the portrait-head or heads of the deceased. The bust seems to have been held directly by the tritons, and the entire composition would thus very easily be fitted into a gable.—T. MOMMSEN, *Letter to C. Huelsen*, supporting his demonstration of the disuse of double names of *servi* and *liberti* after Trajan.

A. L. F., JR.

GAZETTE ARCHÉOLOGIQUE. 1888. Nos. 7-8.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (pp. 145–63; pls. 21, 22, 23) (contin.). The constructions under Augustus are first studied, then the buildings of Tiberius and Caligula and the imperial palace up to the time of the Flavii, then the palace of Domitian. These include the house of Augustus, the temple of Apollo of the Palatine, the temple of Vesta of the Palatine, and the library of Apollo, the palaces of Tiberius, Caligula and Nero, and the palace of Domitian. In the latter, the entrance, the *tablinum*, the *lararium*, *basilica*, the communications with the palace of Tiberius, and the tribunals are specially studied. The restored plan of M. Deglane evinces careful study of previous restorations as well as of the existing remains.—L. COURAJOD, *A sculpture from the church of La Chaise-Dieu* (pp. 164–6; pl. 24). The church of La Chaise has many features in common with foreign churches, but the façade is more truly national, especially the sculptured portal with its triple row of archivolts figured with musical angels, patriarchs and prophets, apostles and doctors. The sculptured prophet here reproduced belongs to the great current of French art formed in Paris under Flemish influence during the second half of the XIV century.—E. POTTIER, *Studies in Greek Keramics* (pp. 167–81; pls. 25, 26). I. *Vases with artists' signatures*. In the *Gazette Arch.* for 1877, M. Pottier increased

the series of known signed vases by adding those of the Ravestein Museum, Brussels. He now adds a number from the Louvre, contributing also new bibliographical material to supplement the work of Prof. Klein, *Die griechischen Vasen mit Meistersignaturen*. The new names of artists are *Oikophyles*, Greece; *Menaidas*, Boiotia; *Aischines*, Athens; *Kallis*, Athens; *Oreibelos*, Athens; *Xenotimos*, Italy. New vases by artists already known are also added. II. *Acquisitions by the Louvre*. An enumeration of about 150 figurines and vases acquired by the Louvre from Feb. 1886 to Jan. 1888, classified as of the styles of Asia Minor, of Krete, of the Cyrenaica, Greek (Attic, Boiotian, N. Greece, Lokris, Eretria) and Italic.—DIEULAFOY, *Notes on the standard cubits of Persia and Chaldaea* (pp. 182–92; pl. 27). In the *Cabinet des Médailles* there is a black-marble rule covered with cuneiform characters. It was brought to Europe in the XVII century. The inscription reads: "I am Darius the great king, son of Hystaspes the Achæmenid." It seems to be a standard measure, corresponding to a half-cubit. Its length is 0.2656 m. The cubit deduced from other measurements is found to be 0.5311 m., a sufficiently exact correspondence.

Nos. 9-10.—J. SIX, *Archaic Vases with polychromatic figures on a black background* (pp. 193–210; pls. 28, 29). The fact that Furtwängler, in his catalogue of vases in the Berlin Museum, classifies these polychromatic vases with the red-figured, and Koumanoudis, in the Archæological Museum at Athens, classes them with the black-figured, is only an apparent contradiction, as the style covered both periods. Forty-five vases of the archaic period are here studied. Of these, seventeen come from Greece proper, eleven from Magna Graecia, three from Vulci, four from Italy (possibly Etruscan), and nine are of uncertain provenance. It is not possible to state the exact number found in Athens or in Attika, but it seems to be large enough to make it reasonably certain that they were all made in the workshops of Athens.—H. DEGLANE, *The Palace of the Cæsars on the Palatine* (contin. and end: pp. 211–24; pls. 21, 22, 23, 30). Continuing his survey of the constructions, the writer describes (8) the *peristylum*, a rectangle of over 3000 sq. meters, decorated on all four sides with a portico of channelled columns. As one faces the triclinium, the right side led to eight halls, surrounding a central octagon, of small dimensions but varied in shape, and which may be considered as summer halls or *zetae aestivales*. The peristyle of the Flavian palace joined on to the house of Augustus (9), and under it were buried, when the level was raised, some halls (10) built at the end of the Republican period. From the peristyle opened out a large and sumptuous triclinium (11) with a nymphæum on either side, connected on the one side with the *aedes Jovis Victoris* and on the other with the house of Augustus. Next came the *Bibliotheca* and the *Academia* (13), the stadium of Domitian (14), the imperial tribune (15),

and, in front of it, the portico of the stadium (16).—M. COLLIGNON, *Funerary plaques in painted terracotta found at Athens* (pp. 225–32; pl. 31). These plaques, now in the Museum of Berlin, were found at Athens, in 1872, in the tomb of a woman. They are in the archaic Attic style, and are covered with painted funerary scenes. The fragments belong to a series of twelve plaques of unusual size, 0.37 cent. high by 0.43 cent. long: contrary to the usual custom they have no holes for suspension. The direction of the painted maeanders indicates that they formed two distinct series arranged as friezes. They are of extreme interest for the study of the funeral rites in Attika, because they represent, with details not to be found in vase-paintings, the successive acts in the ceremonies: (1) the exposition of the body (*πρόθεσις*) and the mourning; (2) continuance of the mourning; (3) scene in the women's apartments; (4) transportation of the body (*ἐκφορά*); (5) the funeral procession, including men and women on foot, chariots, and horsemen. The conception and execution of these scenes is fine. Their date is thought to be about 550 or 540.—JOIN-LAMBERT, *The inscriptions (Rebus and Enigmas) of the church of Saint-Grégoire-du-Vivier* (pp. 233–44; pls. 32, 33). The writer sees, in these peculiar figured drawings and inscriptions on this church-wall of the end of the XVI century, signs of free-masonry and of protestant enmity to catholicism.—A. DE CHAMPEAUX and P. GAUCHERY, *Works of architecture and sculpture executed for Jean de France, duc de Berry* (contin.: pp. 245–54; pl. 34). This ch. VII treats of the duke's tomb. During his lifetime he made several efforts to erect a monument to himself, and even went so far as to build at Bourges the Sainte Chapelle, begun in 1392 and finished in 1405, which he regarded as a mausoleum. His death took place, however, before his monument was begun, and the English wars, the penury of the royal treasury, etc., prevented the carrying out of the project until 1450. Before this, Jehan de Cambray, the duke's *imagier*, had executed the effigy of his master. The life and family of Jehan de Cambray are studied, as well as his works, and his style is judged to be Burgundian. In fact he was one of the best pupils of the famous André de Beauneveu. In 1453, when King René visited Bourges, *Estienne Bobillet* and *Paoul de Mosselemen* are mentioned as the sculptors working on the tomb: at least one of these artists is Flemish, and this explains the style of the monument. They executed the ornamental part of the sarcophagus and the surrounding statuettes. The name of Paul Mosselmann was already known: that of Etienne Bobillet is new. An *excursus* is made in order to narrate the history of the execution of the stalls of the cathedral of Rouen, in part executed by Mosselmann. The tomb of the duc de Berry was finished about 1457, and occupied for three centuries the centre of the choir of the Sainte-Chapelle, until the building was demolished in

1757, when it was taken to the cathedral.—A. VERCOUTRE, *Note on a piece of pottery with bilingual inscription* (pp. 255–6). This fragment was found at Soussa and bears, on one side, a Latin inscription (PHERI) and, on the other, a neo-Punic inscription of doubtful reading.—CHRONIQUE.—

BIBLIOGRAPHY.

Nos. 11-12.—J. N. SVORONOS, *Odysseus among the Arkadians, and the Telegoneia of Eugeamon* (pp. 257–80; pl. 35). The coinage of Arkadia offers numerous examples of the use of types of coins referring to local myths concerning Artemis, Arkas, Paso, Herakles, etc. This article refers to similar types on some coins from Mantinea the meaning of which has thus far escaped the numismatists and archæologists. Several of these coins exhibit the figure of a man carrying what appeared to be a spear or harpoon. Homer (*Odys.* xi. 121–34) shows this to be Odysseus, at the moment when he meets the predicted wayfarer and plants his “shapen oar” in the earth and sacrifices to Poseidon. This interpretation is substantiated by correspondences of the coins of Mantinea with the continuation of the story of Odysseus in the *Telegoneia* of Eugeamon. The conclusions are thus summarized by the author: “A single coin enables us to comprehend, for the first time after so many centuries, what was the people indicated by the great poet in one of the most interesting rhapsodies of his epic; it enables us to avoid ancient and modern misinterpretations; to understand the spirit and the series of facts of an epic which constitutes the continuation of the *Odyssey*; to recognize the very interesting costume with which they were clothed who went down to consult Trophonios; it shows us the as yet unknown form of the *krepides* of Lebadeia; it gives us the correct interpretation of one of the rarest and most interesting of engraved stones; it enables us to understand why in Arkadia and not elsewhere there are so many legends about the end of the life of Odysseus; in this coin, we possess a monument commemorative of the famous battle of Leuktra and of the reconstruction of Mantinea under the advice and support of Epaminondas the noblest of ancient generals; the exact date of the coin is known, a circumstance of importance for the chronological classification of the coins of the entire Peloponnesos.”—J. SIX, *Archaic Vases with polychromatic figures on a black background* (contin. and end: pp. 281–94; pls. 28, 29). If doubts may be cast upon the provenance of the group of vases previously described, the same cannot be said of those which form the subject of the present paper, as they are undoubtedly of Athenian origin. The painting is in general poor, but the potter’s work excellent. The little paterae, about twenty centimeters in diameter, are light, smooth, and often have the black varnish most successfully applied. As characteristic marks, may be mentioned, that the figures painted on the inner side have always their heads toward the centre and feet toward the border; and that the omphalos is often surrounded

with radiating marks painted with greater carelessness than the rest. Similar careless marks sometimes form the band which encloses the subject-painting. A strong resemblance was first observed between a fragment from the Athenian akropolis and the pottery of Naukratis. Now that more than thirty such fragments have been found on the Akropolis, the presumption is very strong in favor of a date prior to the Median wars. Epigraphic evidence establishes this conclusion.—G. DUPLESSIS, *Italian Binding of the xv century in silver niello* (pp. 295–8; pls. 37, 38). Of all the known nielli, the book-covers here reproduced are the largest; measuring 0.415×0.295 met. They are now in the possession of Baron Nathaniel de Rothschild of Vienna, and appear to have once belonged to the Vatican collections sold in 1798. As they are of Italian workmanship and contain the arms of the French Cardinal Jean Ballue, it seems not improbable that they covered an evangelarium to be presented to the Cardinal shortly after his nomination to the office in 1464, but that, owing to the Cardinal's unfortunate career, it could not be presented, and found its way naturally to the library of the Vatican.—MAURICE PROU, *Carlovingian inscriptions in the crypts of Saint-Germain at Auxerre* (pp. 299–303). The monk Raoul Glaber relates that, during his stay in the abbey of Saint-Germain at Auxerre, he was invited, about the year 1002, to restore the inscriptions of about 22 altars. These epitaphs cannot be earlier than 859, the year when the crypts were finished and the body of Saint-Germain transported there. The work of Raoul can hardly have been more than refreshing the color of the inscriptions.—E. BABELON, *Applied bronze figures in the Cabinet des Médailles* (pp. 304–7; pl. 36). Two bronze figures in relief in the *Cabinet des Médailles*, in Paris, which belonged to Foucault's collections and were placed in 1727 in the *Cabinet du Roi*, appear to have been detached from a series of figures in applied relief which formed a procession similar to the Panathenaia, or rather a nuptial procession of gods and goddesses analogous to those decorating the sarcophagus of the Villa Albani (marriage of Peleus and Thetis) and the circular altar at Corinth, which are Graeco-Roman copies of works of the fifth century. These two bronzes are themselves archaic, and seem to represent Hebe and Hera.—E. MOLINIER, *The chalice of the Abbot Pelagius at the Museum of the Louvre* (pp. 308–11; pl. 39). This well-known chalice was recently purchased by the Louvre: it is of silver partly gilt: the globe which is placed between the conical foot and the hemispherical bowl is cast and chiselled, and has the symbols of the Evangelists in relief. The inscription on the foot reads: ✠ *Pelagius abbas me fecit ad honorem s(an)c(t)i Iacobi ap(osto)li*. It is accompanied by its patena. The place of manufacture is evidently Spain. The name Pelagius is especially common in Gallicia and the Asturias. In style, it would belong to the XII cent. if it were French, but Spain was behind

France in progress, and this work probably dates from the first half of the XIII century.—A. HEISS, *A Keltiberian dish in terracotta discovered at Segovia* (pp. 312–20; pl. 40). At the beginning of 1888, this plate in red terracotta covered with a black varnish was found at Segovia. It is 48 centim. in diameter, and has two inscriptions in Keltiberian characters. It seems to be unique, and is now in the possession of M. Stanislas Baron. It has been considered a forgery, partly because it was not found in the region where “Hispano-Moorish” pottery was manufactured. The date is supposed to be the beginning of the reign of Augustus, and the place of manufacture the south of Spain. The inscriptions are compared with the bilingual coins of the Balearic Islands and with those of Abdera, Oba, Lascuta, Asido, etc. Only on some of the coins of the Turdetani are the inscriptions retrograde, as on the plate. A comparative table, on the basis of the Hebrew alphabet, is given of the characters of the dish compared with those of the Iberian and Turdetanian alphabets; and other tables of the values of the characters of the internal and external dish-inscriptions. No attempt is made at a philological explanation.—INDEX.—CHRONIQUE.—BIBLIOGRAPHY.

ALLAN MARQUAND.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. III. 1888. No. 4.—R. BORRMANN, *Stelai for votive offerings on the Akropolis at Athens* (30 cuts). The shafts of these stelai are round, polygonal, or four-sided, sometimes square, sometimes oblong. The shape of the capitals depends upon that of the offerings they are intended to support. The capitals are of all kinds, Doric, Ionic, and cup-shaped. The ornamentation is executed in colors, mostly blue, red, and gray. Inscriptions are generally colored red. The round columns are sometimes fluted: the flutes are always shallow, and have sharp dividing lines whether the capital be Doric or Ionic. The top of the shaft is hewn down to a comparatively small size, and fits into a hole in the capital, where it is fastened with lead. This is like wood construction, except that wooden beams would be fastened with pegs instead of melted lead. In general, these stelai confirm the recent theories concerning the origin of Doric as well as Ionic architectural forms from wooden prototypes. These stelai were probably placed so high that the tops of the capitals, which are often but roughly finished, were invisible.—F. IMHOOF-BLUMER, *Figures on ancient coins* (pl. 9 representing 29 coins). 1. *Praying and supplicating figures*. A late Tyrian coin represents a woman stretching out her hands in prayer to the temple of Melkart. Two Sikyonian coins (of Julia Domna and Fulvia Plautilla) represent a youth with garland on his head, his hands raised in prayer. Two coins of Magnesia in Lydia have the same type. The youth is probably returning thanks for an athletic victory. A Corinthian coin of

Antoninus Pius represents Melikertes standing on a dolphin and praying. Three coins of Nikaia (Commodus) represent the infant Dionysos sitting in a basket, and stretching out his arms. Similar gestures of prayer are seen on coins with representations of Eros and Aphrodite, of the infant Dionysos, of Arkas, and of children. II. *Myths of Zeus*. Two Laodicean coins of Marcus Aurelius represent respectively the infant Zeus with Rhea and Adrasteia and with Adrasteia and the Korybantes. III. *The Judgment of Paris*. Coins of Skepsis, Ilion, Tarsos, and Alexandria represent the judgment of Paris. IV. *The Legend of the Foundation of Ephesos*. Three Ephesian coins represent the mountain-deity Πάριον, a mountain, and a stricken boar. V. *Mountain-deities, Mountains, Nymphs*. On the coins of Laodikeia, Skepsis, and Ephesos above-mentioned, mountain-deities are depicted. A coin of Synnada represents Kybele and a recumbent mountain-god. A coin of Dokimia represents the mountain Persis and Kybele. A coin of Kyzikos represents a nymph and a satyr.—A. FURTWÄNGLER, *Studies on Gems with Artists' Inscriptions*. II. *Gems with Artists' Inscriptions in various Collections* (contin.: pls. 10, 11; 8 inscriptions in facsimile). The Paris amethyst with the so-called head of Maecenas is not an original work of Dioskourides, but a work of the later part of the XVI or of the XVII century. A second copy is in Berlin. Four gems with the inscription COΛΩNOC represent the same head, and are doubtless copies of a lost gem by an artist *Solon*. The head is that of Cicero. Three modern copies (two in the British Museum and one in Rome) exist of a lost gem by Dioskourides representing the head of Julius Cæsar. Three gems representing Augustus are not by Dioskourides, but are modern. The same is true of the Perseus in Naples. All other known gems ascribed to Dioskourides (except those mentioned in the previous article) are manifest forgeries. *Eutyches* and *Hesophilos*, sons of Dioskourides, have left each one gem, here described. Three gems by *Hyllos*, a third son, are described. Of *Solon* only two genuine works are known to exist. All others are imitations. Works by *Felix*, *Polykleitos*, and *Gnaios* are discussed. All these artists worked in the style of Dioskourides. Are described and published gems by *Agathangelos*, *Mykon*, *Saturninus*, *Epitynchanos*, *Euodos*, *Apolonios*, *Pamphilos*, *Teukros*, *Anteros*, and *Philemon*. To judge from the portraits which they represent, these artists belong to the early Empire.—J. BOEHLAU, *Boiotian Vases* (36 cuts). A catalogue is given of a class of vases from early Boiotian tombs. 55 are wide dishes with or without a standard or foot; the remaining 17 are of various forms. Idols of similar technique are discussed, and three are published. These vases are of light, loose clay, and made on the wheel. The decoration is "geometrical" and "orientalizing." The "geometrical" part resembles that of the "proto-Corinthian" style, rather than that of the "Dipylon" style, which latter

derived its ornaments in great measure from the Mykenaiian style. The "orientalizing" parts of these Boiotian vases reached Boiotia by way of Chalkis. The vases belong to the VII century B. C., but cannot as yet be more accurately dated.—In an *appendix* (12 cuts) are described objects of bronze found in the Boiotian graves. The objects comprise fibulae, rings, bracelets, etc.—E. PERNICE, *On the Chest of Kypselos and the Amyklaian Throne*. Pausanias describes the first, third, and fifth $\chi\omega\pi\alpha\iota$ of the chest of Kypselos from right to left, the second and fourth from left to right. He describes (v. 17. 9) Herakles in the description of the funeral games of Pelias. This figure belongs in the preceding scene, the departure of Amphiaraios, and is not Herakles but a crouching figure holding the horses of Amphiaraios. The staff held by this figure may have been mistaken for the club of Herakles. This figure is found on Corinthian vases with representations of the departure of Herakles. So, too, the house mentioned at this point by Pausanias occurs on Corinthian vases. Comparison of Pausanias' description of the chest with vase-paintings strengthens the probability that the chest was of Corinthian workmanship. The division of the first, second, fourth, and fifth $\chi\omega\pi\alpha\iota$ into scenes of equal size divided by triglyphs (Klein, *Sitzungsber. d. Wien. Akad.*, vol. 108, pp. 51–83) is impossible, for the scenes contain various numbers of persons, and cannot be reduced to the same size. Besides, if the scenes were divided by triglyphs, Pausanias could not attribute any figure to a scene to which it did not belong. One such false attribution (v. 17. 11), by which Iolaos is removed from the scene of the Hydra and made victor in a chariot race, is universally acknowledged, and a second is pointed out above. In his description of the Amyklaian Throne, Pausanias (III. 18. 11) mentions, in order, Herakles in combat with Thourios, Tyndareos with Eurytos, and the rape of the daughters of Leukippos. Tyndareos belongs to the last scene, for the maidens are carried off by his sons Kastor and Polydeukes. Klein (*Archäol.-epigr. Mitth. aus Oester.*, 1885, pp. 145–68) divides the representations on the throne into separate pictures. This is impossible for reasons similar to those which forbid the division of the scenes on the chest of Kypselos.—ADDENDA.—BIBLIOGRAPHY.—REGISTER.

VOL. IV. 1889. No. 1.—O. RICHTER, *The Roman Orator's Platform* (9 cuts). There is no evidence of a *locus inferior* as part of the *rostra*. The ships-beaks were arranged in two rows across the entire front of the platform, 20 in the upper and 19 in the lower row. The platform was 80 feet in length. Its base was a foundation a foot in height; above this was a moulding $\frac{3}{4}$ foot high; then the wall $8\frac{1}{4}$ feet in height, which was surmounted by a cornice $1\frac{3}{8}$ ft. high. Above the cornice was the balustrade which surrounded the platform with the exception of a space in the middle of the front and the entrance at the back. The platform was entered by

an inclined plane. At the sides of the entrance were the reliefs representing the *suovetaurilia* and the scene with the *rostra* at one end and Marsyas under the fig-tree at the other. Upon the platform were numerous statues, and at least five triumphal columns. As the taste of the Romans grew more and more to favor colossal figures, the foundations of the platform had to be strengthened to support the great masses placed upon it.—G. TREU, *A Painted Marble Head in the British Museum* (pl. 1). This female head was found on the Esquiline, and was brought to the British Museum in 1884. It was originally set into a statue. The hair is yellow, but the shading was done in brown; the face is of a rosy flesh-color; the eyebrows are black, as is the pupil of the eye and the outline of the iris. The black of the eyebrows is applied directly to the marble, which was covered with fine white wax to receive the other colors. The colors are now very easily effaced, rubbing off at a touch: the result of long lying in the damp earth. The figure was once covered with a disc to keep off the rain: it must, then, have stood in the open air.—A. E. J. HOLWERDA, *Attic Vases of the Transition Style* (4 cuts). Five vases (kylikes) of the museum in Leyden are discussed, of which three are published. One represents a music-lesson and scenes of the komos; the second, scenes in the life of an Attic *ἵππεύς*; the third a draped female figure in the centre, and, on the outside, two groups, each consisting of a female figure between two males, all draped. Under the handles of all these vases are palmettes. The *ἵππεύς* is treated as an athlete rather than as a soldier. The Athenian cavalry attained little prominence in war until the Peloponnesian war. These vases show the transition from the rigid red-figured style to the free style. In the treatment of drapery there are still reminiscences of the careful, apparently starched, folds of earlier art. The change from those folds to the free drapery of the fifth century probably took place in reality as well as in art. The rigid red-figured style of vase-painting flourished before the Persian wars. After the Persian wars, a less artificial costume and a freer life was accompanied by a corresponding change in the style of vase-painting.—A. FURTWÄGLER, *Studies on Gems with Artists' Inscriptions* (conclusion: pl. 2, nos. 1-5; 1 cut; 9 inscriptions in facsimile). Only three works of Aspasio are recognized as genuine: the well-known Athena Parthenos, a bearded Dionysos in the British Museum, and a fragment of what seems to be a Sarapis in the Florentine Museum. Gems by the following artists are described: *Skylax, Koinos, Aulus son of Alexas, Quintus son of Alexas, Caius, Lucius, Tryphon, Rufus, Sostratos and Diodotos*. The gem *Jahrbuch* III. pl. 11. 24 has the inscription Ὑπερεχίον. This may be the name of the artist or of the owner. The names *Admon, Nicomacus, Pharnakes, and Alpheos* are those of the owners of the stones on which they are engraved. The name *Allion* occurs on imitations of antique gems. A Florentine gem has the form ΔΑΛΛΙΟΝ. Whether

the inscription denotes the artist, the owner, or the person represented is uncertain. The following artists' names are forgeries: *Action, Neisos, Heius, Thamyras, Skopas, Axochoos, Glykon, Pergamos, Agathemeros, Seleukos, Ammonios, Hermaiskos, Epitonos, Karpos, Apollonides, Kronios, Hellen*, the last three of which are derived from Pliny. The gems with all these inscriptions are described and discussed. The artists' signatures are always modest in size and position. Before Alexander, the inscriptions are careful, and the earliest ones follow the curve of the edge of the gem. In the earliest inscriptions the strokes taper to a point, but later they are of uniform width and end in a curve. The nominative is more frequent than the genitive. The works follow the tendencies of monumental art of the same period. In the Hellenistic period, the inscriptions are more careless. The nominative is more common than the genitive, and the verb *ἐποίησεν* is more frequently added than before Alexander. The artists are distinguished for freshness in conception and execution. In the first century before and after Christ, the inscriptions are exact and elegant. The strokes end in a ball. The round cursive forms of *epsilon* and *sigma* are the rule. *Omega* has the forms Ω and Ω . The verb *ἐποίησεν* is less frequent than before, and the genitive is more frequent than the nominative. The inscription is always written in a straight (generally vertical) line. The artists' works are distinguished for correctness and elegance, but lack the freshness of the earlier works. In an appendix, the ring of *Philon* (*Jahrb.*, III, p. 206) is said to be in the possession of Count Michel Tyszkiewicz. An additional work of Lykomedes is published and discussed. A beautiful fragment of the gem of *Athenion* (*Jahrb.* III. pl. 3.3) is published and discussed. So also another work of *Hyllos*.—A. CONZE, *The Prototype of the Diomedes Gems* (pl. 2.7). A relief in the Museo Nazionale in Naples is published. Orestes is represented in the sanctuary at Delphoi about to leave the altar: at his feet is a sleeping Erinyes. The motive seems to have been invented for Orestes and adopted by *Dioskourides* for *Diomedes*. Furtwängler, however, thinks it was invented for *Diomedes*.—ARCHÄOLOGISCHER ANZEIGER (*Supplement to the Jahrbuch*). This contains an account, by U. Wilcken, of the Hellenistic portraits from El-Faiyûm, which are said to represent the persons in whose graves they were found, and are ascribed to the second and third centuries after Christ; *Reports* of the meetings of the Berlin Archæological Society from Jan. 1886 to July 1886; *Reports* on the activity and publications of the Institute; and a *Bibliography*.

HAROLD N. FOWLER.

MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIII. Nos. 3-4.—W. M. RAMSAY, *Laodiceia Combusta and Sinethandos* (pp. 233-72). *Laodikeia* was situated where *Yorgan Ladik* now is. *Sinethandos* was at *Khadyan Khan*,

about 12 miles on the road from Laodikeia to Apameia and Ephesos. Geographically in Lykaonia, Laodikeia was at various times included in Galatia and Pisidia. 140 inscriptions from this neighborhood are published, most of them for the first time. Their dates are from the third century B. C. to the fifth century of our era. Most of them are sepulchral, many Christian.—F. DÜMLER, *Remarks on the earliest Art-handiwork on Greek soil* (pp. 273–303; 10 cuts). I. *The Nekropolis near Halikarnassos*. The race to which the nekropolis (discovered by W. R. Paton, see *Journ. of Hell. Stud.*, VIII, p. 66 ff) belonged regarded its graves as family sanctuaries, and practised cremation. The family tomb is of two kinds: a rectangular *temenos*, and a sepulchral chamber with *dromos* and *tumulus*. Of these the former is more primitive. In these the remains were placed in *ostothekai* like the *tombe a pozzo* of Corneto, but also in graves like the *tombe a fossa*. In the *tumuli* also both kinds of graves are found. The nekropolis was evidently not very long in use. In the tombs were found, beside vases, objects of gold, bronze, and iron. The decoration of the vases consists mainly of horizontal stripes and groups of concentric circles or semicircles. The civilization of the people was evidently not that of Mykenai, but the decoration of the vases has points of resemblance with that of some of the early vases found at Rhodos. II. *The Kyprian geometrical style*. The types of the Kyprian vases are either (1) Phoenician with only chance points of similarity to Greek geometrical vases, or (2) Phoenician exerting an influence upon Greek manufactures, or (3) originally Greek and developed in Kypros by Greeks and Phoenicians in common. The third alternative is adopted. Comparison of different geometrical styles shows that the Kyprian style is as closely connected with the style of Mykenai as is the Dipylon-style. The Kyprian geometrical style is pre-Dorian. It was brought to Kypros by the Arkadians when they came from Peloponnesos. The Dipylon-style is attributed to one of the Greek tribes which drove out the people to which the civilization of Mykenai belonged, and forced some of the Arkadians also to leave the Greek mainland. III. *The Nekropolis at the Dipylon and the style of the Dipylon-vases*. The earliest Greek inhabitants of Attika may sometimes have buried their dead in their cities or even in their houses. They certainly buried them before the gates at both sides of the road. They burned the bodies. The smaller and earlier Dipylon-vases go back to a time centuries before the large vases with burial-scenes and naval battles which Kroker ascribes to the seventh century B. C. Iron objects found in graves do not prove that they are post-Homeric but rather that they are pre-Homeric. The Homeric descriptions apply in great measure to the Ionic nobility, which was under Oriental influence. As the Arkadians were driven to colonize Kypros, so other tribes were driven out of Greece at the same time. Tradi-

tions of such early colonization are not wanting. The nekropolis at Halikarnassos belonged to such a colony founded long before the Dorian invasion.—H. G. LOLLING, *Inscription from Kyzikos* (pp. 304–9; supplementary pl.). A list of prytanes of Kyzikos is published. The inscription is now in Constantinople. There were, in imperial times, at least 8 tribes in Kyzikos: Οἴνωπες, Ὀπλητες, Ἀργαδεῖς, Γελέοντες, Ἰουλεῖς, Σεβαστεῖς, Βωρεῖς, Αἰγυκορεῖς. The Ἰουλεῖς and Σεβαστεῖς were probably connected with the cult of the emperors. The year of Kyzikos began at the autumnal equinox. The months were: (first half-year) Βοηδρομιών, Κνανοσιών, Ἀπατουρεών, Ποσειδεών, Δηναίων, Ἀνθεστηριών, (second half-year) Ἀρτεμισιών, Ταυρεών, Καλαμαίων, Πάνημος, Κρονιών, Θαργηλιών.—P. WOLTERS, *The grave-stone of Antipatros of Askalon* (pp. 310–16; cut). The relief upon this stone (see *Corpus Insc. Semit.*, I, p. 140) represents a dead body on a couch, over whose head leans a lion, while a man with a ship's prow for a head leans over his feet, opposite the lion. The lion probably represents the god of death. The figure with a ship's prow for a head may represent the ship which saved the body of Antipatros for burial, or may have some unknown significance in Phoenician mythology.—G. TREU, *The Inscription of the Leonidaion at Olympia* (pp. 317–26; facsimile). The inscription was cut on the Ionic architrave of the "southwest building" at Olympia. The fragments read: Δ[ε]ω[ν]ιδ[ε]ος Λεώτου [Ν]άξιος ἐποίησε. The inscription was repeated on at least two sides of the building. This Leonidas is the same mentioned by Pausanias VI. 16. 5; but, in V. 15. 2, he describes him as an Eleian. The inscription was covered with stucco at the time of Pausanias. It must have been longer than the mere artist's inscription given above; probably, Λεωνίδης Λεώτου Νάξιος ἐποίησε καὶ ἀνέθηκε Διὶ Ὀλυμπίῳ. This agrees with the statement of Pausanias, that the Leonidaion was a gift (ἀνάθημα) of Leonidas. There can now be no doubt that the "southwest building" is the Leonidaion.—W. DÖRPFELD, *The Altis-wall at Olympia* (pp. 327–36; pl. VII). The inscription of the Leonidaion makes it certain that the πομπικὴ εἴσδος of Pausanias was at the s. w. corner of the Altis. The wall which has been ascribed to the Macedonian epoch is shown to be Roman. It had three gates: a large one with a triumphal arch on the southern side, and two smaller ones on the western side. This wall was probably built by Nero. He caused the "southeast building" to be changed to a Roman dwelling, and increased the size of the Altis toward the west and south. The great street which passed in front of the Leonidaion and turned to the east along the southern side of the old Altis was now partly inside the Altis. In front of the Leonidaion, the new wall was in the middle of the old street, making it so narrow as to excite the comment of Pausanias. Nero doubtless intended the triumphal arch in the southern wall for the main entrance to the Altis. The

bouleuterion, with part of the agora, was within the enlarged Altis. The site of the Hippodameion is uncertain, but must still be sought in the eastern part of the Altis.—A. MILCHHÖFER, *Account of Antiquities in Attika* (pp. 337–62; conclusion). *E. The Plain of Athens.* I. The upper plain. (a) West of the Kephisos. Antiquities reported from: Menidi (Epano Liossia, Kamateró), Kato Liossia and vicinity, Bistardo, Hagios Elias, Chaidari, Daphne and vicinity and the olive grove by the Kephisos. (b) East of the Kephisos. The reports are from: Kukuvaones, Herakli, Kephisia, Marousi, Chalandri, Kalogréssa, Psychiko, Omorphi Ekklesia, Galaki, Plakakia, Patisia, and Kypseli. II. The Lower Plain (from Athens to the sea). The western and southern slopes of Hymettos. The reports are from: Ambelokipi, Kutzopodi, Asteri, Kaesariani, Kutala, Kopana, Kareia, Kara, Brahama, Trachones, Pirnari, Chasani, Haliki, Vari. This part of the account embraces Nos. 496–778. The antiquities reported consist of inscriptions (largely sepulchral, terminal, and dedicatory), together with some reliefs and fragmentary sculptures. Inscriptions and monuments already known are assigned to their proper places in the territorial scheme.—A. BRÜCKNER, *On the Gravestone of Metrodoros in Chios* (pp. 363–82; pl. iv; 2 cuts). Examination of this stone (see *Mitht.*, p. 199 ff.) shows that it was ornamented on all four sides. The leaf-pattern, the sirens, the battle of the centaurs, and the chariots driven by Nikai were continued on the four sides. On the side to the left of the front, the deceased is represented shooting an arrow; behind him stands a small slave with arrows; a plane tree and a column upon which is an amphora show that the action takes place in a gymnasium. On the back of the stone, the attributes of an athlete (sponge, strigil, oil-bottle, and a fourth object, perhaps a quiver or a purse) are represented hanging from a peg. At each side is a column. The representation in the middle of the fourth side is destroyed. Examples of the use of sirens as ornaments are given, and the use of other figures in the same way is discussed. The Nikai and the battle of the centaurs are also purely ornamental, without any connection with the deceased. Such ornamental representations had become conventional in the third century B. C. The parallels adduced are also from Hellenistic times. One cut represents the monument of Parmeniskos from Apollonia in Epeiros. It is ornamented with a battle of Amazons, a pattern of oak-branches, two sirens, two rosettes, and two griffins between which stands a kantharos: in the gable at the top of the stone is a face. The other cut represents the gravestone of Heraion (*C. I. A.*, II, 3, 3771). The top is adorned with a palmetto: below the inscriptions are two dolphins, instead of the more usual rosettes.—E. REISCH, *The Monument of Thrasyllus* (pp. 383–401; pl. VIII; cut). This monument is the only example of a tripod-building of the time of the agonothetai. The original building of Thrasyllus was intended to

support one tripod, which probably stood over the middle of the façade. When Thrasykles had been agonothetes (in 271/70 B. C.), he wished to set up two tripods, one for the choir of men and one for that of boys. He changed the upper part of the monument erected by his father Thrasyllus, adding an *attika*. The tripods were doubtless placed one at each end, while the central position on the top of the building was occupied by the statue of Dionysos now in the British Museum. The pose and drapery of this statue remind one of the works of the fifth century. The same academic tradition is to be noted in many Athenian reliefs of comparatively late times. The head and arms of the statue were made of separate pieces and set into the trunk; the left arm was partly raised and held forward; the head cannot have had long hair or beard; in the breast is a hole for the attachment of an attribute, probably a harp. The hole in the lap of the figure may have been (as it cannot be seen from below) made to aid in raising the figure to its place. Dionysos with the harp (Dionysos Melpomenos, *C. I. A.*, III, 274) was an appropriate figure in this place. The statue was seen and sketched by Cyriacus of Ancona (cut): even in his time the head and arms were gone. A part of the inscription of Thrasyllus is given in facsimile.—B. GRAEF, *The Sculptures of Olympia*. The head which has been placed on the kneeling girl in the eastern pediment (*o*, Treu) belongs to the youth whom Curtius and Kekulé put crouching before the horses of Pelops (*B*, Treu). The head heretofore given to this youth belongs to the figure which sits, according to Kekulé, close behind the horses of Pelops (*c*, Treu). The head here taken from the girl (*o*) and given to the youth (*B*) has the same arrangement of hair as the Apollo of the western pediment and the head formerly given to the girl *E* but now to the Lapith *H*. A very similar arrangement of hair is found in a few other cases not in Olympia. This arrangement is peculiar to young men. The head, therefore, which has been ascribed to the Athena of the lion-metope from the opisthodomos of the temple of Zeus at Olympia is a male head, as is further shown by the wrinkle in the forehead. It must be the head of Herakles in the Amazon-metope.—S. P. LAMBROS, *Κυράδες-Χοιράδες* (pp. 408–9). Lolling (*Hist. und phil. Aufs. Ernst Curtius . . . gewidmet*, p. 8) suggests that the modern name *Κυράδες* for the two small islands off Cape Skaramangá in the strait of Salamis is only a slight corruption of an ancient name *Χοιράδες*. Aischylos, *Pers.*, 421, ἀκταὶ δὲ νεκρῶν χοιράδες τ' ἐπλήθυσον seems to support this view, though neither ἀκταὶ nor χοιράδες should be written with a capital in this line.—M. P. KONSTANTINOS, *Inscriptions from Tralleis*. Three inscriptions: (1) the name Alexandros; (2) on the same stone names of victors in running, strength (ἐξέτα), javelin-throwing, and archery; (3) a fragment of an honorary decree.—H. WINNEFELD, *The Sanctuary of the Kabeiroi near Thebes* (pp. 412–27;

pls. ix-xii; 18 cuts). III. *The vases.* The fragments of vases found in the Kabeireion form three groups: (1) Attic vases, (2) black-figured vases of local manufacture, (3) black varnished vases. The number of Attic vases is comparatively small. They are mostly red-figured vases of various shapes. Several of these are described. A few lekythoi and flat dishes have black figures. Fragments of panathenaic amphorai also occur. The vases of local manufacture are for the most part round cups with two handles, though other forms occur. They are decorated with black stripes, plant-patterns, and figures. The plant-patterns represent ivy, *tamus cretica*, grape-vines, olive branches, branches which look like myrtle, and occasionally other plants. A few simple patterns of curved lines occur. The vases were made expressly for the sanctuary of the Kabeiroi. This is evident from the inscriptions, as well as from the scenes represented. The Kabeiros and the Pais are frequently represented. Other scenes are Kephalos and Lailaps, Bellerophon and the Chimaira, pygmies and cranes, a procession, feasts, dances and flute-playing. In all of these, caricature is the most striking feature. Somewhat different are the few representations of Seilenoi and Mainads. The workmanship of these paintings is careless but lively. They all belong apparently to the fourth century B. C. A group of curious hollow cylindrical articles, ending at the bottom in a slightly rounded cone, have much the same ornamentation as the above-mentioned vases, but without representations of figures: perhaps these articles are tops. The black varnished vases are mostly in the form of a kantharos with a high, thin foot and high handles, though other forms occur. The forms are not elegant, nor has the varnish the gloss or blackness of that of Attika.—**MISCELLANIES.** H. SCHLIEMANN, *Attic Sepulchral Inscriptions*. Two inscriptions from the courtyard of Dr. Schliemann's house in the Ὀδὸς Μουσῶν.—**LITERATURE and DISCOVERIES.** An account of recent discoveries in Athens and Pergamon. HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE.—Nov.-Dec. 1888.—S. REINACH, *The Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (pp. 273-84; pls. xxii, xxiii; 2 figs.). The museum of St.-Germain has been collecting casts of Greek and Graeco-Roman art with representations of the Gauls or the Galatians of Asia. Ethnographic exactitude in the representations appears first with the Pergamene artists of the third cent. B. C. Roman art went still further, as in the columns of Trajan and Antonine. The writer here undertakes to give a list of the Graeco-Roman works of art in which Gauls are represented, confining himself to the Hellenistic works, including especially the monuments commemorating the victories of the Greeks over the Galatians of Asia Minor and the hordes of Brennus before Delphoi. It is only of late years that such a group of monuments has

been recognized. The first to be properly identified was the so-called *dying gladiator* of the Capitol; then the so-called *Arria and Paetus* of the Villa Ludovisi; in 1870, statues were recognized in museums, coming from the great composition dedicated by Attalos, and representing Galatians, Persians, Amazons, and Giants; finally, the excavations at Pergamon disclosed a number of bases of bronze statues. It would seem as if the "gladiator" and the Ludovisi group were copies of part of a large composition at Pergamon, connected with these bases.—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (pp. 285–93; pl. xxiv; 2 figs.). These notes are given as a supplement to the very detailed description of these ruins published in 1885. The camp is placed on a slight rise at the foot of the Aurès chain and forms a rectangle 420 met. wide by 500 long, more in accord with the plans of Polybios than those of Hyginus. There are four bastions on the shorter sides and five on the longer. It is defended by two semi-engaged towers, and has four gates, one on each side. The praetorium or N. gate has two unequal openings, one for pedestrians, the other for vehicles. Two main roads at right angles joined these gates, and at their intersection stood the praetorium.—BERTHELOT, *On the name of bronze among Greek alchemists* (pp. 294–8). There is great obscurity in regard to the origin of the word bronze. A text in the collection of Greek alchemists uses the word *βροντήσιον*. The MS. in which it is used dates from the XI cent., but the text is probably of the VIII or IX cent. From a passage in Pliny (*H. N.*, xxxiv. ix. 45 and xvii. 48), it might be concluded that this word, *brontesion*, was derived from the name of the city of Brundisium (Gr. *Βροντήσιον*), famous for its bronze called *aes Brundusinum*.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (pp. 299–318) (contin.). *Chapter III* is on the constitution of the new Thessalian league by Flaminius in 196 B. C., after the conquest by Philip of Macedon. Autonomy was however given to a number of tribes formerly subject to the Thessalian *κοινόν*. The constitution given by Flaminius was strongly aristocratic. This lasted for a half century, until the Macedonian insurrection and the ruin of the Achaean League, which was the occasion for the abolition of all federations in Greece: Thessaly was then annexed to Macedon. But, again, Cæsar proclaimed the liberty of Thessaly in 48 B. C., on the battle-field of Pharsala, and the league was re-constituted. The varieties of coins struck during the different parts of this period are reviewed, and from them a list of the Strategoi of the new league is constructed. Most of them belong to the first period of autonomy, 196–146 B. C.—F. DE MÉLY, *The fish in engraved stones* (pp. 319–32). The talismanic virtue of the fish in antiquity is best illustrated in the so-called *Cyranides* of Hermes Trismegistus which is based on the science of drawing omens from the combination of letters. There are 24 formulas corres-

ponding to the letters of the alphabet: the four elements are represented in each, the air by a bird, the earth by a plant, fire by a stone, water by a fish, whose names begin with the same letter. The writer has identified three of these on engraved stones, the eagle or *ἀερός*, the sole, and the anchovy.—E. DROUIN, *The era of Yezdegerd and the Persian calendar* (pp. 333–43). The era of Yezdegerd is, next to the Hegira, the most important chronological system used in the East. The present memoir studies the circumstances of its establishment and its calendar. Yezdegerd III was the last Sassanid king, and was conquered by the Mohammedans. His era begins on June 16, 632 A. D. It is still used by the followers of Zoroaster. The Sassanid names of months are then given.—W. HELBIG, *Inscription engraved on the foot of a Tarentine vase* (pp. 344–8). The vase was found near Chiusi: the style is that of inferior vases from Magna Graecia. The curious inscription reads οὗτο(ς) τὸν δῆμον ἔφη πονηρόν: “This one called the bad *demos*.” The dialect is Doric, the sentiment political.—L. DE FLEURY, *The deposits of ashes at Nalliers* (Vendée) (pp. 349–59).—J. MENANT, *Two false Chaldaean antiquities*.—This article seeks to prove that two tablets published by Dr. Wm. Hayes Ward in the *Journal of Archaeology* (March, 1888) are forgeries, copied, in his opinion, from the finds of Telloh.—V. J. VAILLANT, *Circular stamp of the fleet of Britain found at Boulogne-sur-mer* (pp. 366–71). This circular tile has the four letters CLBR for *Classis Britannica*.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.

Jan.-Feb. 1889.—R. CAGNAT, *The Camp and Praetorium of the III Augustan legion at Lambesa* (cont.: pp. 1–10; pls. I, II). IV. *The Praetorium*. It is a rectangular building measuring 23.30 × 30.60 met., decorated on the outside with two superposed rows of pilasters and isolated columns. Its main façade has an immense arcade in the centre. An inscription, probably dating from 268 A. D., records the reconstitution of the building, presumably after the consequences of the earthquake of 267, and at this time some decorative additions were made. The s. façade is similar. The two side-fronts have four doors with Corinthian pilasters. From fragments of surrounding walls, it is proved that the now-existing part of the Praetorium formed only the inner court of the building. Like the praetorium at Carnuntum, recently uncovered, it was divided into three sections: that in front of the court being the *forum*, that at the rear the *posticum*. V. *Other buildings in the Camp*. One is the *thermae* of the legion, a second is unidentified, a third is of uncertain use, supposed by some to be a prison, by others a basilica. An appeal is made for the complete excavation of the Camp.—S. REINACH, *The Gauls in ancient art and the sarcophagus of the Vigna Ammendola* (contin.: pp. 11–22). Among the statues probably belonging to the ex-voto of Attalos I in the Akropolis, six are certainly of

Galatians: (1) a bearded warrior, (2) a dead warrior, (3) a warrior falling backwards, all three at Venice; (4) a helmeted wounded warrior, at Naples; (5) a wounded warrior, resting on one knee, at the Louvre; (6) a warrior seated on an oval buckler, in the Torrigiani garden, at Florence. Other statues are related to this series: five are enumerated by Brunn; three are here added. Several more are known to have existed in the first half of the XVI cent. from the travels of Claude Bellieure and Aldrovandi's *Statue Antiche*. M. Reinach brings forward arguments to prove that the original ex-voto of Attalos was composed of bronze statues, and that these marble statues may have been replicas in Pergamon or some other Asiatic city.—E. LE BLANT, *On some ancient monuments related to the consequences of criminal affairs* (pp. 23–30; pl. III). A few monuments are here brought forward which illustrate different acts of Roman criminal procedure. (1) On some sarcophagi, a man arrested by placing a rope around his neck (St. Paul?); (2) a fresco of Pompeii, supposed by some to represent the Judgment of Solomon, before 79 A. D., with a view of the praetorium; (3) a miniature in the *Codex Rossanensis*, of the VI cent., representing the *procurator*; (4) an ivory diptych of *Rufius Probianus*.—E. POTTIER, *An oinochoë in the Louvre signed by Amasis* (pp. 31–7; pl. IV). On a small black-figured *oinochoë* in the Louvre, we read the signature of Amasis ΜΕΡΟΙΕ[Σ]ΕΝ ΑΜΑΣΙΣ. The figures are: I., Poseiden draped, holding trident and facing an advancing group of gods—Hermes with the caduceus, Athena armed, Herakles as archer. The work is very delicate. M. Pottier remarks on the Oriental origin of many of the names of the early vase-painters of the black-figured vases: ὁ Σκυθης, “the Scythian”; ὁ Λυδός, “the Lydian”; Sikelos and Sikanos, from Sicily; etc. Amasis reminds of the Egyptian king Aahmes or Amasis II, from whom the painter may have taken his name. In view of the recent importance given to the cult of Herakles at Athens by the recent discoveries, M. Pottier thinks that the combination of Herakles and Athena on this vase may be but another indication of the attempt of Peisistratos to reconcile the cults of the two great Greek races, the Dorian and Ionian.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.: pp. 38–49). LXI. Gold ring found in a Frankish cemetery in Hesse-Darmstadt, with the name of *Hunila*, probably a person of royal family. LXII. Gold ring, found near Valenciennes, with a monogram of the name *Falco*. LXIII. Bronze ring found in Hesse-Darmstadt with the name of a Frankish woman, *Fagala*. LXIV. Gold seal-ring of *Audo*. LXV. Bronze ring with merely the letters *Si* for *Signum* or *Signavi*. LXVI–LXX. Bronze rings found respectively at Worms, Wörrstadt, Oberolm, Dietersheim, and Udenheim.—P. MONCEAUX, *Eponymic Fasti of the Thessalian League: Federal Tagoi and Strategoi* (cont. and end; pp. 50–63). Ch. IV. *Constitution of the League*

under the Roman Emperors, from Augustus to Gallienus. The League was reorganized by Augustus, and its condition may be studied from an inscription of Tiberius at Kierion: it then had an eponymic strategos, common assemblies, and the right to coin money. After Hadrian, it was not even required that there should be any Roman type on the coins. A list of the federal strategoi is given. Certain general conclusions, summarizing all the preceding papers, are given, classified under the four periods. (1) The *κοινὸν τῶν Θεσσαλῶν*, organized between the VIII and VI cent. B. C., with Aleuas of Larissa as its military, and Skopas of Krannon as its financial legislator. It included the cities of Thessaliotis and Pelasgiotis with the surrounding mountainous tribes as tributaries. The election of a life-dictator or *ταγός*, on occasions of great danger, led to tyranny, and this to the Macedonian intervention. (2) Macedonian period with nominal independence. (3) Roman republican period with greater independence but restricted territorial dominion interrupted by annexation to Macedonia. (4) Roman imperial period.—A. LEBÈGUE, *The Mithriac basrelief of Pesaro* (pp. 64–9). A paper in the same sense as that by M. Fr. Cumont in the last number.—J. BAILLET, *The Stele of Menschieh* (pp. 70–83). This stele, now at Bûlâq, was found at Menschieh, the site of Ptolemaïs. It commemorates the erection of a temple and begins: “In the name of the Emperor Cæsar Nerva Trajan Augustus Germanicus, in the honor of Asklepios and Hygieia, this temple and its enclosure have been built by our city under the prefect Pompeius Planta and the epistrategos Calpurnius Sabinus.” This is followed by an interesting paean to Asklepios. The whole is Greek without any Egyptian elements.—D. MALLET, *The inscriptions of Naukratis* (pp. 84–91). A summary is given of the divergent opinions of Ernest Gardner and of Hirschfeld.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher: Conclusions* (pp. 92–101). A resumé is given of the history of architecture in this department during various periods. This paper includes the prehistoric, the Gallic, the Roman, the Merovingian, and the Carlovingian periods.—BIBLIOGRAPHY.—SUPPLEMENT. R. CAGNAT, *Review of Epigraphic Publications* relating to Roman antiquity.

March-April, 1889.—E. LE BLANT, *On some ancient monuments relating to the consequences of criminal affairs* (pp. 145–62). In the enumeration of monuments, we find a fresco representing a martyr appearing before a judge, and the assessors or members of the judge’s *concilium* represented in an ivory and on sarcophagi. The instruments of torture, the *lignum* or *nervus*, the prison, the *machaera* or sword and the *mensa*, the work at the mines and the representations of martyrdom are described. The martyrdom itself was very seldom represented in early Christian art.—M. DE VOGÜÉ, *Note on the necropolis of Carthage* (pp. 163–86; pls. v–VIII). A full account of this

paper is given under *News*, on pp. 201-2.—SAL. REINACH, *Gauls in ancient art and the Sarcophagus of the Vigna Ammendola* (3rd paper: pp. 187-203; pl. ix). The enumeration is continued of Greek or Graeco-Roman statues representing Galatians or Gauls. First of these is a torso in Dresden, reproduced in fig. 10, representing a wounded Gaul; fig. 11 gives the head of a Gaul in the museum of Bûlâq; fig. 12, one of two large reclining decorative statues at the Villa Albani; fig. 13, the mediocre statue of a Gallic warrior resting on his shield, at Avignon; fig. 15, the fine bust of a barbarian in the British Museum, which also contains two small bronzes one of which is an evident imitation of Pergamene models. Several small bronzes represent captive Gauls: one of these is given in fig. 16. The koroplasts of Asia Minor represented the Galatians, and a very interesting series of statuettes and groups of this character are enumerated. Two of these (figs. 18, 19) are from Myrina, in the Louvre; two, representing fighting and dead warriors are from Pergamon, at Berlin. The works of decorative sculpture are then enumerated, principally trophies (pl. ix), sepulchral monuments, arches, etc.—D. MALLET, *The inscriptions of Naukratis* (contin.: pp. 204-11). The eight famous inscriptions on which the entire discussion has turned are examined. The writer reads, against Mr. Gardner's views, ὁπώλλω σός εἰμι, taking the letters before and after the second ο to be the same, namely, σ; instead of the first a ν, and the second a σ, as Gardner thinks. This involves the question of the origin of certain letters. The general tendency of this paper is to claim a direct influence of Egyptian hieratic writing on the Greek alphabet without the intervention of the Phoenicians.—PH. BERGER, *On the coins of Mikipsa and the attribution of other coins of Numidian princes* (pp. 212-18). The writer believes he has found in a Neo-Punic inscription from Cherchell the name of Mikipsa, and this led him to an examination of the legends on coins attributed to this and other Numidian princes, which led to unexpected conclusions. The name is written Mikipzân on the stele. Coins belonging to a series of autonomous coins of Numidia have the two Phoenician letters M N, which the writer recognizes as the first and final letters of Mikipzân. This is made clearer by another coin which contains the additional letters H T, the first and final letters of the word for king: *hammamleket*. An entire series of coins attributed to Adherbal and Hiempsal I must be restored to Mikipsa. The application of the same solution to other coins leads to the restoration of many, (1) to Gulussa; (2) to Adherbal; (3) to Hiempsal. M. de Vogüé was led to adopt a similar system in explanation of the coins of Kypros.—V.-J. VAILLANT, *The new Roman cippus of Boulogne-sur-mer* (pp. 219-24).—J.-ADRIEN BLANCHET, *Ancient theatrical and other tesserae* (pp. 225-42). A bibliography of the subject is first given, beginning with Fabretti in 1702. A description of individual tesserae follows, with numer-

ous illustrations and the reproduction of all inscriptions. The first class, alone treated in the present paper, is entitled, *tesserae with legends and numbers*, of which only section 1, with names of divinities, is completed. The figures are: Agathodaimon; the Dioskouroi; Athena; Apollon; Ares; Harpokrates; Aphrodite; Erato; Eos(?); Zeus; Helios; Hera; Herakles; Isis; Kastor; Korê.—E. DROUIN, *The era of Yezdegerd and the Persian Calendar* (contin.: pp. 243–56). The author draws the following conclusions from the texts he examines: (1) that the Persian year had, at the Sassanid period, 365 days; (2) that every 120 years the beginning of the year was a month in advance of the solar year, thus necessitating the addition of a thirteenth month; (3) it is not certain what position in the year this month occupied; (4) the epagomenoi came at the close of the embolismic year, and preserved this position during the rest of the cycle of 119 years; (5) in 1006 A. D. the epagomenoi were definitely placed at the close of the year after Isfendârmed; (6) finally, the ninth intercalation would have been made under Yezdegerd, had it not been for the Arabic invasion. The first intercalation must have taken place in 309 B. C. An examination of the reason why in 309 B. C. originated the idea of equilibrating the civil year and the astronomical year is deferred to the following paper.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher: Conclusions*. This is the continuation of a history of architecture in this department, and includes the Romanesque period, the XI and XII centuries.—R. CAGNAT, *Review of Epigraphic Publications relating to Roman antiquity*. A. L. F., JR.